SAN FRANCISCO ART ASSOCIATION
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Figures (drawing) *By* LLOYD WULF

Alumnus, California School of Fine Arts

Alumnis, Ltd.

By RALPH STACKPOLE

Two hundred seventy-one members are a good many in any artist organization, and if they were welded together with an authoritative head they would be a power. They might raise a fuss about the size of billboards, kick about working hours, make demands on Mayor Rossi for more prize money. But the Alumni of the California School of Fine Arts is neither militant nor aggressive nor grasping, but simply a harmless, polite organization whose sole aim is to keep alive a certain spirit—a spirit that every student feels and that every generation of students feel, and that is (even if he or she now be big shots—if they exhibit in the big shows or work in a department store or in a bank), they usually think of the time spent in the Art School as about the happiest time of their lives.

Reasons—Usually the student has security for at least one semester. His tuition is paid and he knows about how he is to live. He has now a chance to do the thing he has wanted to do, he knows he is beginning to learn a trade, an intangible trade that carries with it a happiness, a kind of happiness that perhaps no other trade has to such a high degree. And then the

Art School, and this particular art school is not much of a place for rules, for *must*—you are on your own. A big well lighted studio, a good model, and companions. Boys and girls, men and women with similar ideas. Four months here, six months or three years will leave an indelible impression that will never wholly evaporate. A few forget the old school, they feel that they were not taught what they should have been taught, feel they were neglected and not appreciated. For these the Alumni has no meaning.

The Alumni does mean something to many, to many who went to the old Pine Street school, to the Mark Hopkins, to the California School of Design, to the California School of Fine Arts. (Only the name is changeable.) The Alumni is for those who liked the school—got something out of it. They come together from time to time to have dinner, to shake hands and to see by seeing each other what the March of Time is doing to themselves.

Alumni Banquet Conversations: "Say, you look fine, but I know how old you are, we used to go to the old Mark Hopkins and wasn't Arthur Mathews an old fire-eater? Yet he stands for something. There was no bluff about him." Dialogue continues . . . "I studied landscape with Yelland, he was a good landscape man. What do make of all this Modern Stuff? Don't talk so loud—that's Bill Hesthal over there, they say he's a Modern. Is that so? And that little guy over there, that's Oldfield. Otis Oldfield. He looks happy. They say he's married, got a nice wife and beautiful children. I'll be darned. That Piazzoni over near the door. He hasn't changed much. Sort of slowed up, I imagine. They used to call him Pete. He went to the Old Pine Street School. That was the school over the butcher shop, the old California Market, I think. That's where Jimmy Swinnerton tied a rope to a cat and let the cat down through a skylight right over the butcher's sausages, then pulled the cat back. Imagine what came up with the cat. Remember Theodore Keane? He was a real sheik in those times, suave, handsome, black flowing bow tie. He and his friend Cosgrave used to have fits on the street cars—planned fits—the passengers were scared—they were always thrown off.

Then a new group began, "Where's Weedie, where's Weedie? How can we have a party without her? Oh, Weedie's in New York. She, they say, lives in Greenwich Village and is making a lot of drawings of people in Washington Square. Meet Anne Bailhache. Anne is now director of Montalvo. And Lucien Labaudt over there is instructor there. Just think of the goings-on down at the old Senator's beautiful place. Say, *there* was a real man, Senator Phelan. I wish there were more like him."

These conversations were interrupted by Helen Forbes who said "The bears I'm painting are Cinnamon bears. They were once common in California, especially on the streets of Fresno." Tim Pflueger came in and a man said to his wife "That's Pflueger, remember I told you about him—." I didn't hear what the wife said for I ran straight into Evangeline Clarke. "Let's sit together, Evangeline, I've some new stories." Evangeline said "Wait, I want to see all those people over there. What nice faces the young people have and aren't the dresses pretty? The girl next to the end there, her name's Pauline, she's very popular. They say she comes from a ranch. I believe the Alumni is improving every year."

Yes, the Alumni is gaining strength. It's serving a purpose and it can serve even a greater one. With yearly additions of lively, active young artists it could be a strong influence. Some day it may.

The Annual Christmas Dinner and Party of the Alumni Association of the California School of Fine Arts will be held at the School December 14, 1940 at 7 o'clock.

Textile Design Competition

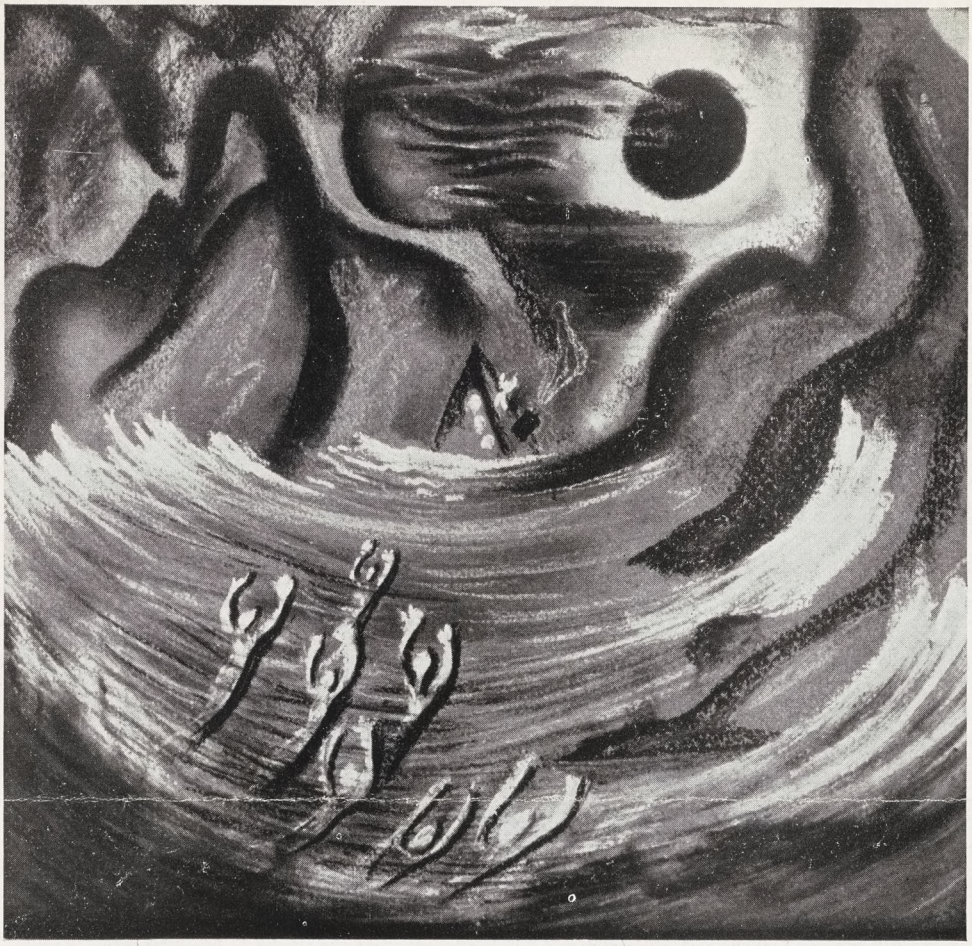
FAIRCHILD Publications announce their Sixth American Textile Design Competition. It includes designs for apparel and decorative fabrics and floor coverings, also designs that can be utilized for printed woolen fabrics.

In the apparel field there are six classifications, each having a first prize of $150 and a second prize of $100. They cover print designs and woven designs for daytime, evening, sports, etc. In the drapery field there are three classifications, each with a first prize of $150 and a second prize of $100. They include drapery and upholstery prints and woven materials and floor coverings. Thirty Honorable Mentions of $25 each will also be awarded.

Additional prizes are being offered by many leading industrial plants.

Designs should be sent to the Museum of Costume Art, 630 Fifth Avenue, New York, marked, "Fairchild Design Competition". Entries must be received before January 10, 1941.

For further information, address Mrs. Elizabeth Crawford, Fairchild Library, 3 East 12th Street, New York.



Shipwreck (pastel) By Marian Cunningham

Autumn Shows at Museum

By Mildred Rosenthal



With the close of the San Francisco Art Association's Annual, which formally opened the autumn season, the San Francisco Museum of Art has shown some excellent group and one man shows.

"California Creates", a group show in which the Southern part of the state seemed to predominate, occupied the main gallery. Considering the fact that an important annual had just been concluded and that the annual of the San Francisco Society of Woman Artists was just about to be hung, it was quite a strong exhibition.

However, we challenge the statement of Mr. Lorser Feitelson, who seems to be the keynote speaker of the group. Says Mr. Feitelson, "The purpose of the Exhibition, 'California Creates' is to present a segment of the creative effort in California which is collectively distinguished from that of other regional groups in this country. California art confidently rests on its own creative vitality. It no longer submits to the dictates of the aesthetic canons formulated in the East by the popular artists of Woodstock, Gloucester, and the Whitney Museum. An organic art can only be developed in its own region, constantly aware of its immediate environment, its inherent characteristics, values, and persuasions.

In recent years California has developed just such an organic art mature expression, and in a true democratic manner, this expression takes many kinds of personal forms. 'Cali-

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Bulletin Editor.....MILDRED ROSENTHAL
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ALBERT M. BENDER

Federal Competitions



THE Section of Fine Arts, Federal Works Agency, announces the following:

(1) Competition for 200 water color paintings for the Carville, La., Marine Hospital. Prizes total $6,000. The Carville Hospital houses in isolation about 400 lepers. Sitting rooms and vocational rooms will be decorated.

The Carnegie Corporation of New York has authorized the selection of 100 additional water colors for use in other marine hospitals. Prizes to the extent of $3000 will be awarded.

The jury of selection is composed of Elliot O'Hara, Charles Burchfield, Buk Ureich and John Marin.

Paintings will include tempera, gouache, wash drawings, and pastels. All paintings must be signed. They must be double matted or backed with cardboard—sizes, 24" by 30" or 20" by 26". Artists may submit five paintings.

Paintings must be received at the office of the section of Fine Arts, 7th and D Streets, Washington, D. C., by November 15, 1940.

(2) National Competition for a mural painting to commemorate the concert by Marion Anderson on Easter Sunday, 1939. Mural space is six feet ten inches wide by twelve feet six inches high. It will be placed in the new Department of the Interior Building. Prize is $1,700 and any media is suitable. Scale, three inches equals one foot. Sketch must be in full color.

Jury of selection is composed of Duncan Phillips, Peppino Mangravite, Gustaf Dahlstrom, Isabel Bishop, and Richard Barthe.

Competition closes December 2, 1940. Submit with carrying charges prepaid to the section of Fine Arts, 7th and D Streets, Washington, D. C.

(3) Competition for Mural Decoration, Los Angeles, Calif., Terminal Annex. Eleven murals in fresco or tempera—the sum of $14,400 is to be paid, which amount must cover complete cost.

Artists wishing to compete must signify their intention by writing to Roland McKinney, Los Angeles Museum, for blue prints and directions. Competition closes December 3, 1940.

(4) Mural Painting Competition. Fresco or tempera mural to be placed in the War Department Building, Washington, D. C. Mural space is fifty feet wide by twelve feet high. Scale design—one inch equals one foot—to be submitted in full color. Also full size detail of the design—two feet square. Designs must be submitted by April 1, 1941. Award, $12,000, to cover all costs. Send for further details and blue prints to section of Fine Arts, Washington, D. C.

Jury for the mural is Boardman Robinson, Mitchell Siporin, Gifford Beal and Gilbert S. Underwood and Wm. Dewey Foster, architects of the building.

(5) Two Sculpture Groups flanking Main Entrance and large sculpture relief over Main Entrance—War Department Building, Washington, D. C. Amount to be paid for each sculpture group is $24,000, to cover all costs. Amount to be paid for relief is $15,000, to cover all costs, except if final carving is done by other than artist. Send for blue prints and further particulars to section of Fine Arts, 7th and D Streets, Washington, D. C.

Jury as follows: William Zorach, Edgar Miller, Carl Milles, Gilbert S. Underwood and Wm. Dewey Foster, architects of the building.

S. S. Competition Awards

The national competition conducted for the decoration of the six steamships of the American President Lines has resulted in awards to two Bay Region artists, Mr. Karl Baumann and Miss Esther Bruton. Mr. Baumann was given the contract for oil murals—bar panels—in the S.S. President Hayes, and Miss Bruton will design the hall overmantle of the S.S. President Garfield, decorations being glazed gold and Palladium leaf on Vehisote.

The complete list of awards is as follows:

For the decoration of the S.S. President Jackson: Adelaide Briggs, New York; Jean Swiggett, Long Beach, California; William de Kooning, New York City; Mrs. Ada R. Cecere, New York City; Lydia Gardner Orme, New York City.

For the decoration of the S.S. President Monroe: Hildreth Meiere, New York City; R. Phillips Sanderson, Arizona; David Swasey, New York City; Allan D. Jones, Jr., Virginia; Philip Guston, New York City.

For the decoration of the S.S. President Hayes: Aldren A. Watson, New York City; Bernard Perlin, New Jersey; Elsa V. Shaw,

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Autumn Shows at Museum

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fornia Creates' is presented to the public as a fragmentary evidence of this significant regional activity."

Now there is a California tradition—there are men who have made definite contributions to it; men like Cadenasso and Piazzoni and Cuneo, to mention but a few. Barnes may well fit into this assembly, though his position is, in a sense, unique.

But the show under discussion cannot be considered "collectively distinguished from that of other regional groups". And it is no reflection on the artists represented in that show to make this statement. It is quite consistent to be impressed by the big works of our period. Indeed, it would be impossible for painters interested in abstraction to remain uninfluenced by the recent magnificent exhibitions of Braque and Picasso. Even the big men, themselves have quite frankly copied one another. These men made no secrets of their temporary experiments. Recognizing and admitting influences as they worked did not hinder their personal greatness.

With no wish to be arbitrary we must confess that in making the rounds of the gallery in which this particular show was hung, we thought first of France, and only incidentally of California.

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Marian Cunningham's exhibition of pastels and Lloyd Wulff's show of oils, water colors, and drawings occupy important positions in the Museum. Marian Cunningham's personal point of view was expressed in our interview when she said—

"A long time ago, when I was copying Saturday Evening Post covers, I used to think the Woman's Home Companion pastorals lacked vitality.

But the Post covers were too complicated to do successfully and so for some years the pages of my textbooks were spotted with long-lashed women in spiralling Nell Brinkley curls.

In those days *Art* to me meant the ability to copy what someone else had copied. Later, it was Michelangelo and a plaster cast of the Bound Slave.

After a period of dreadful uncertainty, traditional styles and forms seemed less attractive than the streamlined skeleton of painting elements as evidenced in Picasso's cubistic forms and Matisse's unconventional color. A Rudolf Schaeffer design course, second hand, gave me courage to try some color experiments in pastel. The persistent urging of Ben Cunningham and the direct necessity of finishing a summer course for credit in order to get a college degree, brought on the nucleus of my first exhibition . . .

Since then, I have thought a great deal and painted some. I have looked at many things and talked to people who painted and people who didn't paint and wondered why other people did. I have tried to fathom the raison-d'etre of Thomas Craven and have concluded that he had a thin time on the Left Bank —what with his Yankee conscience.

I am truly apprehensive of the jam into which civilization has got itself but the emotion behind socially conscious painting frequently seems to me to be but a projection of childhood problems, and not the deepest expression of which a human is capable. The more fundamental conflicts of man with his sophisticated environment and his primitive impulses as discovered by Freud and somewhat superficially exploited by Dali, seem to have possibilities of universality—if presented warmly and honestly and within the confines of plastic form.

Environment at this point seems not to be made for the majority of man nor man's emotions for long survival in it.

Painting can offer an aid and expression for some of us, and if it has great vitality and sympathy, it may be of service to many.

I no longer wish to live (or die) in terms of painting, but rather to paint and think in terms of living."

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Lloyd Wulff only a few years ago was a student at the California School of Fine Arts. Almost immediately, with the opening of his own studio, his lithographs gained recognition.

"I spent the first twenty years of my life in Nebraska, on a farm," he told me. "I attended the University of Nebraska, taught a country school for a year. Then, wanting to continue my art education, I determined upon the California School of Fine Arts, rather than what seemed to be the most logical choice—one of the midwestern schools. This I now consider to have been an important decision since it did remove me from the dangers of a particularly sectionalized school. Of course, I realize that there is a "California School" of painting, too, but by coming into it as a stranger and by being at once placed in a more objective relationship to it, I found that it was much easier to go back to the source material of any fundamental

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SAN FRANCISCO ART ASSOCIATION BULLETIN

MISS ELEANORE TREAT,
45 PARKER AVE.,
SAN FRANCISCO, CALIF.

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S. S. Competition

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Lakewood, Ohio; Karl Baumann, San Francisco, Calif.

For the decoration of the S.S. President Garfield: Esther Bruton, Alameda, California; R. Phillips Sanderson, Arizona; Edmund J. Lewandoski, Wisconsin; Henry Simon, Chicago; Maxine Seelbinder, New York.

For the decoration of the S.S. President Adams: Philip Guston, New York City; Jean Swiggett, Long Beach, California; James L. McCreery, New York; Musa McKim, New York City; Cleveland Bissell, New York City.

For the decoration of the S.S. President Van Buren: Tom Dietrich, Wisconsin; R. Phillips Sanderson, Arizona; Edmund D. Lewandowski, Wisconsin; Musa McKim, New York City; Philip Guston, New York City.

Student Exhibition

The Student Body of the California School of Fine Arts is enthusiastically working on plans for their annual Midwinter exhibition, which will probably open in the galleries of the school on Friday, December 6. This is entirely a students' show, including the work of all departments of the school.

Autumn Shows

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school of painting in the tradition of European or Western civilization. Since I feel that the art in America, the United States in particular, should expect to develop itself in the same direction as that which has developed, and perhaps culminated, in Western Europe, and with the same cultural foundation, I consider it an error of policy for any school to set itself up to exploit the painting of any region or section.

Certainly I do not wish to make a statement of belief that it is necessary to run away from the scenes of one's nativity to create. I believe the whole classification of American Art into particular sections, with particular emphasis on such sectionalism, is a danger to the young painter. It is certainly inclined to cause him to develop personal mannerisms—trademarks—to dilate on certain particular and sensational subject material—in short, to seek recognition for himself by any of the devices which tend to end ultimately in aesthetic chicanery."

Current Exhibitions

Albatross Book Shop, 2507 Jones Street. November 16-30, Paintings by Ray Boynton.

Amberg-Hirth, 365 Post Street. Ceramics by Natzler. Distinguished Arts and Crafts for Christmas giving.

California Palace of the Legion of Honor, Lincoln Memorial Park. Through November 13, Paintings of Mexico by Frank Perri. Through November 15, Landscapes of Hawaii by Reuben Tam. Opening November 15, Drawings by Gene Frances. Opening November 16, Drawings by Jean Vigoreux. Portraits, Figure Compositions and Landscapes by A. G. Warshanwsky.

Gump Galleries, 246 Post Street. Through November 16, Annual Exhibition of the California Society of Etchers. Opening November 20, Original Paintings on Celluloid from Walt Disney Studio.

Mills College Art Gallery, Mills College, Oakland. Through November 17, Mother and Child in the Fine Arts (Collection of Mrs. M. C. Sloss.) Opening November 27, Well-Made Objects for Daily Use.

Mill Valley Book Shop, 34 Miller Avenue, Mill Valley. Through November, Exhibition by Doreen Rudder.

Montalvo Foundation Gallery, Saratoga. Through November 8, Exhibition of Blacks and Whites.

San Francisco Museum of Art, War Memorial, Civic Center. November 6-24, Paintings by Roberto Berdecio. November 8 through December 8, Fifteenth Annual Exhibition of the San Francisco Society of Women Artists. Through November 10, Design Decade. Paintings by Lloyd Wulf. Watercolors by Karl Baumann. Pastels by Marian Cunningham. November 12-December 1, Thirteen Watercolorists. November 12-December 8, Memorial Exhibition of Paintings by Rinaldo Cuneo. Opening November 26, Paintings by Rico Lebrun. Through November, Paintings from the Museum's Collections.

Art Association Gallery. November 4-17, Watercolors and Oils by Rosamond Stanley. November 18-December 1, Paintings by Marian Clark Cooch.

Schaeffer Galleries, 1155 California Street. Exhibition of Old and Modern Master Paintings. Through November 14, Costume Sketches by Jane Berlandina made for the recent performance of the Straus opera, "Der Rosenkavalier".

Sea Spray Inn Gallery, Sausalito. Opening November 15, Watercolors and Drawings by Loyola Fourtane.

United American Artists Gallery, 271 Columbus Avenue. Constantly changing shows of Artist Members.

Vera Jones Bright Gallery, 165 Post Street. Old Master Prints and Reproductions. Christmas Cards.